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ments with our own makes our municipal problems seem all the more formidable. It is no part of Dr. Howe's plan, however, to advocate definite changes. His book supplies facts formative of opinion, and will help to create that "city sense," the lack of which he deplores.

THE ORIGIN AND IDEALS OF THE MODERN SCHOOL. By FRANCISCO FERRER, TRANSLATED BY JOSEPH McCABE. New York and London: G. P. Putnam's Sons, 1913.

The publication of this book, of which the original is a manuscript found among Ferrer's papers after his death, was worth while—not on the ground that it contains any educational theories of great value, but precisely because Ferrer in Spain seems to have been fighting in large part for what in this country we have practically attained. Ferrer is thus to our minds justified. As self-portrayed in these pages, he appears as a sincere and upright man, as an atheist with a curious faith in the power of science and positivist philosophy to save mankind, as something of a visionary, and as a gentle extremist. His educational programme, described in a style which somehow manages to be both simple and inflated, makes one think of Rousseau or Pestalozzi rather than of any modern educator. On such points of his theory as the necessity of excluding from the arithmetic all examples having a capitalistic flavor, no comment is needed; nor can we agree that total emancipation of thought in regard to great social questions should be the ever-present aim in the teaching of children. The specimens of essays written by his pupils which Ferrer included in his account of his work, would hardly be regarded by American teachers as satisfactory evidences of progress. Nevertheless, Ferrer had the courage of his convictions, and he died for them. He really took a step in the direction of modern education and of popular education. All honor to him for what he did and for what he undeservedly suffered! His importance in modern history does not, perhaps, make a knowledge of his career incumbent upon us, but before formulating any sort of opinion about him we should read his *apologia pro vita sua*.

IN THE VANGUARD. By KATRINA TRASK. New York: The Macmillan Company, 1913.

Those who believe fervently in universal peace will find a pleasant sentimental appeal in Katrina Trask's little play, *The Vanguard*. Mrs. Trask has a gift for expressing the sentiment of the wholesome—for making kindness and sweet reasonableness as attractive in their way as the glamour of romantic love. The characters in *The Vanguard* are of the sort which attain a certain convincingness, because they appeal to our good nature and to our affections. But they are none too substantial, and we find it difficult to take them very seriously. The mildly poetic effect of those scenes in which girls and boys dance, singing, upon the village green seems hardly consistent with many prosaic details and with the intended horror of battle scenes. But the plot is simple, which is a virtue. We find it hard to believe that a young soldier who had served